

LEICA VIEW

SPRING 1993 • VOLUME 4 / NUMBER 1



Great Blue Heron Feeding by Roland J. German

We Want Your Photograph as "Pic of the Season" *page 3*

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LETTERS TO THE EDITOR

PICTURE NOT PERFECT

Why did you print "We Want Your Photograph," etc., on that gorgeous photograph on the cover of your winter 1992 issue? We wanted to hang it up in our classroom. You could have printed the copy above.

D. Sweetser
The Porch Schools
Minneapolis, MN

Ed: Your point is well-taken. Following your suggestion, we have put the copy elsewhere in this issue. See the front cover.

GORBACHEV IN A CHURCHILL BACKDROP

I thought you might be interested in this one-on-one photograph of Mikhail Gorbachev on a visit to Westminster College in Fulton, Missouri. This is where Churchill gave his famous "Iron Curtain" speech in 1946 and where, in 1992, the then Russian leader was invited to usher in the new era of Soviet openness.

For this shot, wanting to leave nothing to chance, I used my **Leica M6** with a 50mm and Plus X.

David G. Spielman
New Orleans, LA



TELL US ABOUT YOUR ENLARGER

Your publication, **LEICA VIEW**, is very interesting indeed, and I look forward to each edition. But little mention is ever made of your fine enlarger, of which I am a satisfied owner. I would like to see articles relating to that fine instrument.

Ralph Shomer
Newark, NJ

Ed: Many thanks for the endorsement. We are very proud of our V35 enlarger, which is primarily for professional photographers. To complement the V35, we have also begun to distribute a line of enlargers under an agreement with Durst. For a write-up on this agreement, see page 6.

Letters for this department should be addressed:

*To the Editor, **LEICA VIEW**,
156 Ludlow Avenue, Northvale, NJ 07647.
Letters may be edited for length and clarity.*

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PIC OF THE SEASON

(on cover)

Great Blue Heron Feeding Spring 1992

Photographed by
Roland J. Germain

A great blue heron, lighting down to feed in a lily pond at Point Pelee National Park, Ontario, is a harbinger of spring. While these birds nest in large colonies, they usually feed alone, often waiting patiently for long periods before catching their prey. Point Pelee National Park is a mecca for such birds. Located on Lake Erie, southeast of Detroit, the park lies on a sandspit formed by glacial deposits.

Photographer Roland J. Germain of Ontario took the shot with a **Leica R5** and an *f/2.8 280mm APO* lens. The shutter was at *f/5.6*, speed at *1/250 sec*. Germain is a self-taught photographer who specializes in nature, travel, and photojournalism. A resident of Toronto, he has explored the wonders of nature of Canada's vast lands. He bought his first **Leica** in 1981, marking what he says was the "genesis of a true obsession."

Would you like to see one of your photographs as Pic of the Season? Send a **nonreturnable** 35mm color slide, transparency, or color positive printed on high-grade paper to: **Pic of the Season, Leica Camera Inc., 156 Ludlow Avenue, Northvale, NJ 07647**. Tell us precisely when and where it was taken, with what equipment, the lens opening, the shutter speed, and any information relevant to the success of the shot. Kindly also give your name as you would like it to appear and your telephone number. We will consider it for publication in an upcoming issue of **LEICA VIEW**.

PRESIDENT'S PERSPECTIVE

As we move closer to the year 2000, one thing most people agree upon is that this is a period of change. Politically, culturally, economically, it is a new age.

The world of business finds itself responding to this call for something new with a spate of innovative products. At **Leica**, too, the consumer's call for better, more technologically advanced products is ringing loud and clear. Our answer is a positive and forward-moving response, based primarily on the achievements of the latest technology. The laser, microprocessor, and solid-state sensors spearhead an electronic production that give products like the 7 X 42 **Geovid** binoculars consumer benefits never before available.

Because of the new technology, one optical instrument is able to precisely measure both distance and azimuth location.

This pursuit of change is part of **Leica's** dedication to perfection. When we alter something, there is a purpose to it. When we innovate, it is with a proven need and demand in mind.

Popular Science magazine has recently cited our 7 X 42 **Geovid** as one of its 100 Best of What's New products for 1992. It is a nice acknowledgment of work well done

and the third such award **Leica** has won. The best news, of course, comes from our customers and dealers, whose response to the **Geovid** has been more than gratifying.

To one and all, our thanks – and a pledge, **Leica** will continue to lead the way into the 21st century with products designed to keep in step with the changing times.



A stylized blue ink signature of Roger W. Horn.

Roger W. Horn
President
Leica Camera Inc.

The Working Pro

TRAVELING COMPANIONS

By Randy Clifton,

Director of Educational Services

For 30 years I have traveled with a *Leica*. In recent years, it has been the *R5* and *R6*, but since I received the latest version last fall, it is the *R7* that usually goes first into my travel bag.

It allows me to work manually. But it also has a program mode, which I tried out not long ago on a trip from east to west coast and to the Everglades. I shot 18 rolls of transparency film in this mode without missing one, even when the exposure seemed wrong to me. The *R7* has half-stops in shutter speeds, so it is possible to make minor adjustments over the entire range of focusing. I found it fast to work with, and everything seems to be right where it should be.

With the *R*'s, I have long carried a *100mm APO-Macro-Elmarit* lens. People often ask why I use this lens so much; my reply is that it does so much – and so much bet-

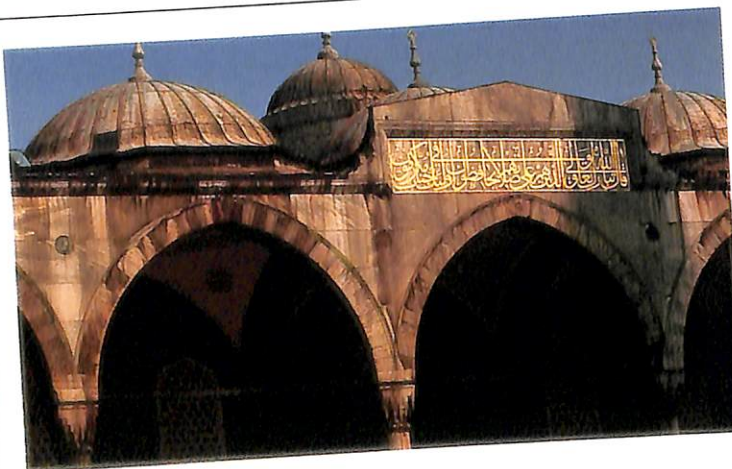
ter. It has a maximum aperture of 2.8 and Apochromatic correction all the way from 1:2 to infinity. With this lens, I find I can take sharp and clear photographs at any range.

For example, heading to the kitchen for some coffee early one Colorado morning, I noticed that

the sun passing through the slats of the blind on our north window cast an intriguing pattern on a tea kettle and some canisters. Wanting to catch the pattern of light and shadows, I grabbed my *R7* with the *100mm APO-Macro* and took one of my first shots in the program mode, setting the exposure override for minus-1 stop to hold the

color. You can judge the results for yourself (*top*). Another time, I was passing a Greek fisherman off an Aegean Sea island. His concentration on his work seemed particularly striking against the brilliant green of the water, so I stopped to capture the moment with my *R* and the *100mm APO-Macro*, using Velvia film, 50 ASA, f5.6 at 1/250 sec. (*page 15*). Still another time, I noticed that

continue on page 15



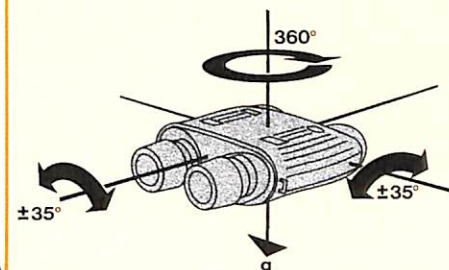
7 x 42 GEOVID BINOCULARS

UNPARALLELED, HIGH-TECH PERFORMER

In the three-way action 7 X 42 *Geovid* binoculars, technological breakthroughs have enabled *Leica* to offer a new, previously unavailable level of performance. Advanced optics and electronics permit magnification, distance measurement, and precise location to be combined in one instrument. The performance capabilities for the hunter, pilot, balloonist, nature-lover, skipper, explorer, or rescue team are unparalleled.

A compass with multiple solid-state sensors and a microprocessor permit precise location readings. The sensors, which need not be level, measure the difference between magnetic and geographical north (see box at right). The figures are automatically displayed to the user in a red LED overlay.

An infrared meter determines distance. Diode lasers with repetitive impulses measure the return signal from the object, converting this to distance and making readings



How the Compass Works:

In a conventional compass, the magnetic needle points parallel to the earth's magnetic field.

If the measurement is not done with the compass approximately parallel to the earth's surface, the magnetic needle will not move freely and errors will occur.

In comparison, the *Leica Geovid* has multiple solid-state sensors and a built-in microprocessor that, at the touch of a button, automatically determines the earth's magnetic field and the plane of the earth's surface. Therefore, the *Geovid* can operate accurately in any position up to + 35° of the earth's surface.

Highlights

- The only binoculars with eye-safe laser range finder plus digital compass
- Individual focus for quick and easy use
- Accuracy to within 1 meter of target for a distance of 1,000 meters
- Fingertip button control
- Eyecups permit easy use with eyeglasses
- Easy to read LED display in eyepiece; eyes stay on target
- Ergonomic design
- Can be mounted on tripod

from 25 to over 1,000 meters possible. These readings are also displayed by LED at a touch of the button and can be easily recalled. Because the infrared exposure is comparable to that of a CD player or laser printer, these binoculars are eye safe and have been designated a "Class 1 Product."

Finally, with their specially designed optical system – high-quality prisms, anti-reflective multiple coatings, and exact element

alignment – the 7 x 42 BDA *Geovid* binoculars ensure superior performance even under poor weather conditions. And they are surprisingly light at 52.2oz. The result is a custom-made instrument for all those whose correct decision-making depends upon reliable interpretation of what they see. 📷

List Price: \$6,000

New Products

LEICA CAMERA TO DISTRIBUTE DURST CONSUMER DARKROOM PRODUCTS

Effective April 1, *Leica Camera* became the distributor for the consumer products line of *Durst Phototechnik*, with manufacturing facilities in Italy. *Durst* is the pre-eminent manufacturer of darkroom products for both professionals and amateurs.

Since 1933, when it was founded, the company has continually expanded and innovated, bringing out such products as the first automatic exposure control and integrated analyzer, and the microprocessor-controlled horizontal enlarger with electronic focus adjustment. Following its own strategic think-tank to high-tech producer strategy, *Durst* offers admirers of quality photographic products a wide range of finely engineered, reliable products.

The *Durst Printo* film processor is an excellent example of the company's dedication to meeting customer needs. It uniquely combines the advantages of continuous rotary and drum processors. It is a dry to-dry system which gives highly professional results and is also simple to use and maintain.

The newest *Durst* enlarger, the *Magico*, is small in size and compact. Yet it is engineered to deliver quality results at a price attractive to non-professional photographers. Easily secured to tables and small work surfaces, the entire enlarger can be quickly assembled or dis-

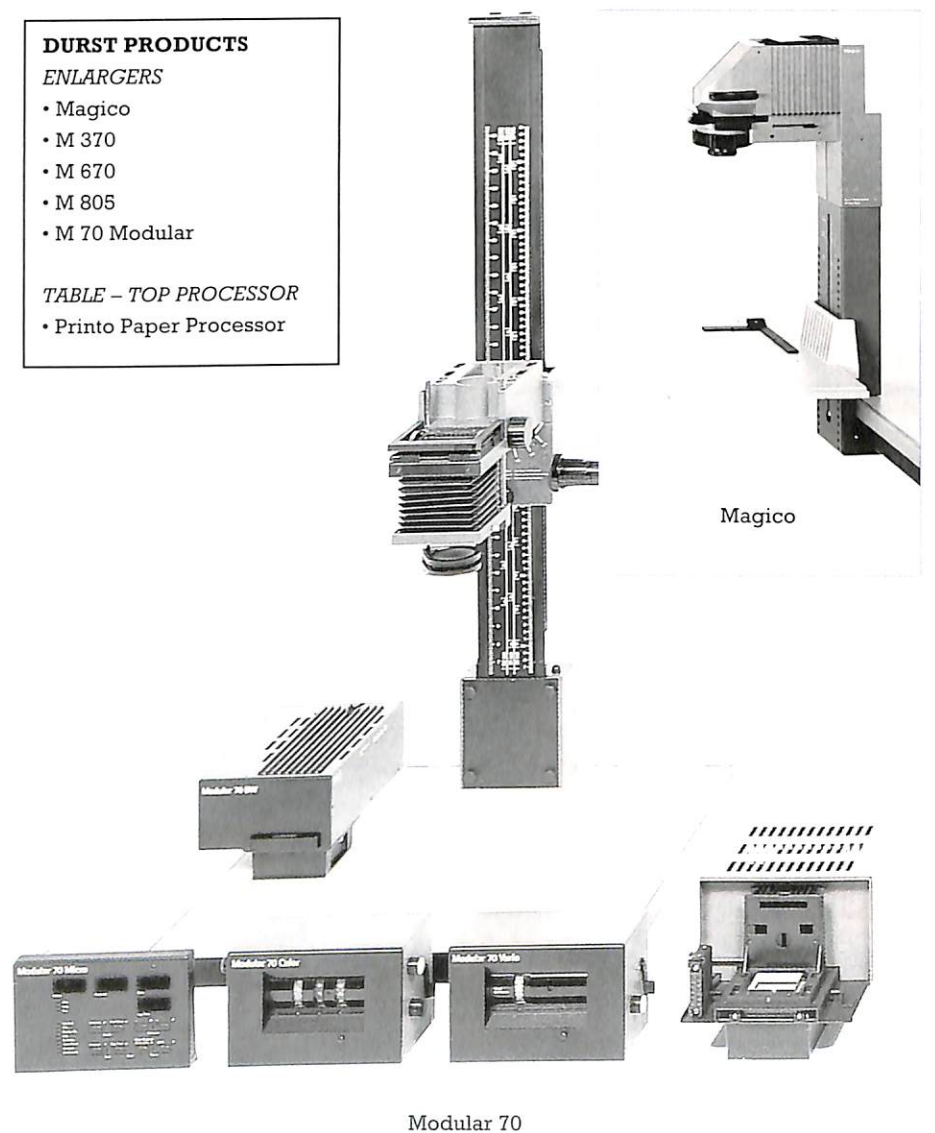
DURST PRODUCTS

ENLARGERS

- Magico
- M 370
- M 670
- M 805
- M 70 Modular


TABLE - TOP PROCESSOR

- Printo Paper Processor



mantled into its three individual parts.

Durst currently holds the number one position in Europe for darkroom products. With the *Durst* products complementing

the *Leica V35* enlarger, it is believed this array of darkroom products will be important to photographers outside the European market as well. 

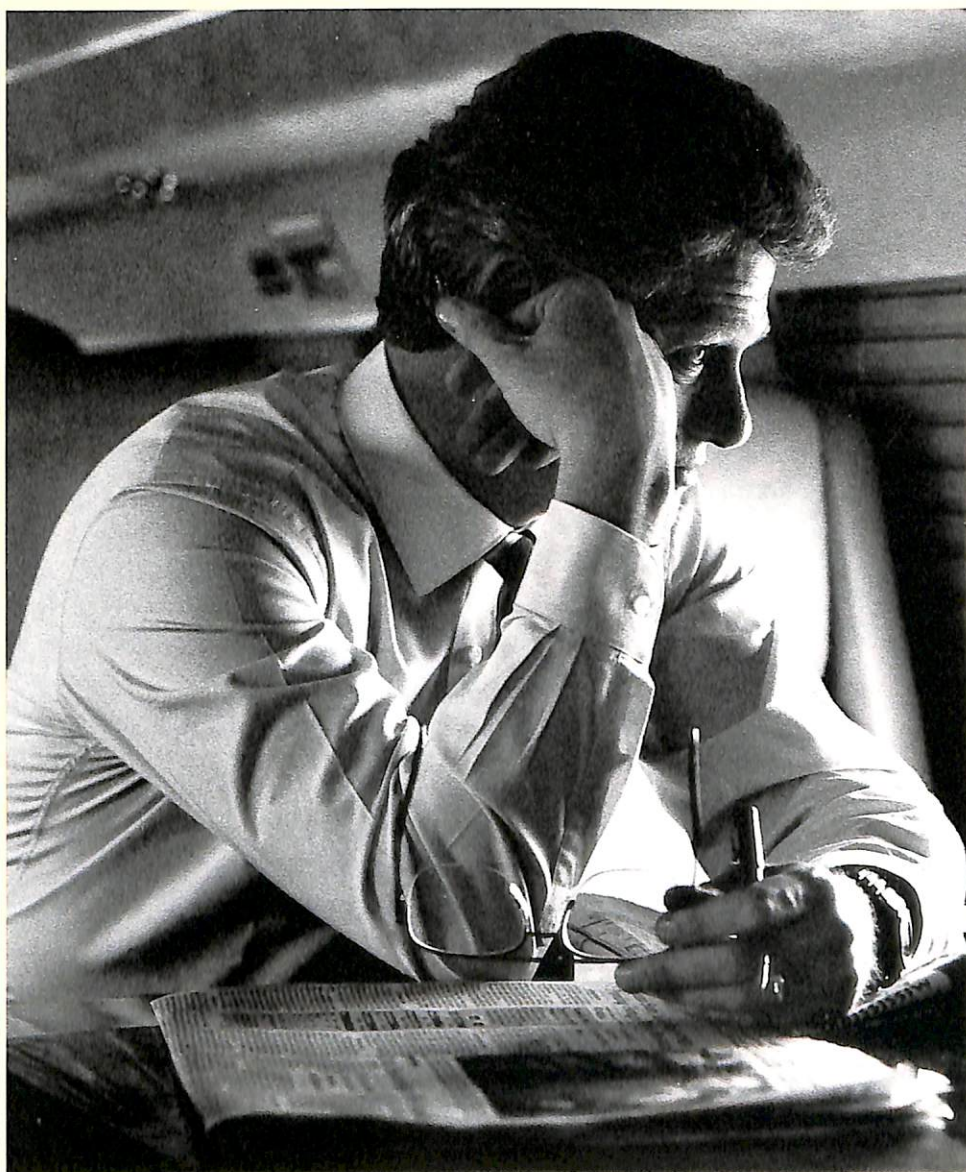
New Products continued page 11

P. F. Bentley JUST PART OF THE BACKGROUND

In January 1992, playing a hunch, photojournalist P. F. Bentley approached then candidate Bill Clinton with a proposal. Bentley wanted to shoot his entire campaign. Having photographed two previous Presidential campaigns, he hoped to bypass the photo opportunities and the "color hoopla," as he calls it, and shoot from the inside for once. He suggested that he and Clinton have a three-week test period to see if the chemistry was right.

Clinton listened to the proposal and was game. Any hesitation he may have felt was evidently dispelled by Bentley's observation, in halting words – for he has a pronounced stutter – that the two would have to instantly trust one another as if they were old, best friends. Now, Bentley asserts with a smile, "I talked my way in" to the Clinton campaign. The result is an extensive series of informal Clinton photographs, 125 of them collected in a book, *Clinton: Portrait of Victory* (New York: Warner Books/Epicenter Communications, January 1993).

A 13-year veteran of *Time* magazine, Bentley evokes the lows and the highs of the campaign, from the doubts raised about Clinton's personal problems to his triumph at the polls in November. In between, there is the New Hampshire primary, Super Tuesday, the Democratic Convention, the



Presidential debates, and the candidate pressing the flesh everywhere. Always, Hillary is nearby or within phone's distance.

Bentley has caught these moments in the black and white which he deems to be the truth.

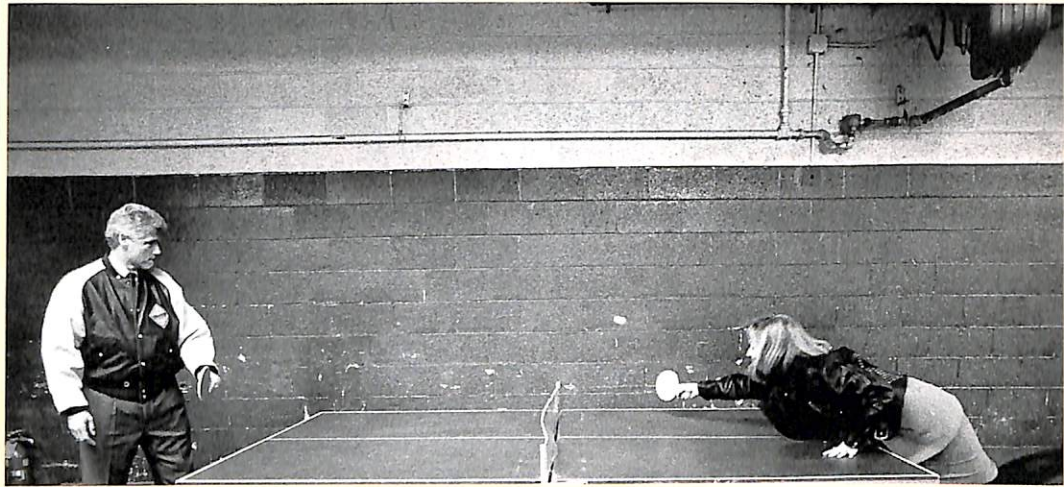
"Color is a distraction," he maintains. "I like color and I can shoot it, but black and white has a special power that color cannot match. It helps to strip away any staging, to capture the moment."

And, indeed, the photographs

Profile

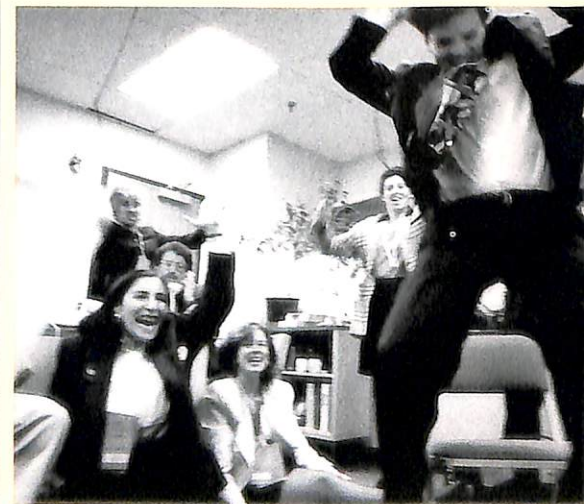
look anything but planned. Clinton taking a reflective moment out from reworking a speech (*page 7*), Bill and Hillary playing ping-pong after a speech in Milwaukee (*top*), Clinton trying to soothe his raw vocal chords just before the Democratic Convention (*center left*), the Clintons relaxing after a tiring campaign day and late night pizza party (*center right*), Clinton staff members reacting happily during the first debate with Bush (*bottom*), and all three Clintons walking hand in hand out of Little Rock's old statehouse on election night (*page 9*) – all have the casual look that carries Bentley's trademark. He himself seems to disappear. Under the ground rules, "I knew nothing, I heard nothing, I was nothing...just part of the background," Bentley says. "The pictures just happened." But ask anyone who was part of the campaign; they will remember Bentley for his sense of humor and intelligence.

Bentley himself tells a nice story. It was in late April or early May, he says, when they were staying in New Orleans overnight. In late evening, Clinton was restless and wanted to walk around the French Quarter. He and Bentley skipped out of the hotel, visited some former Clinton hangouts, listened to jazz from the streets, and then went into a restaurant to have oysters. One by one, Bentley remembers, patrons turned as they realized who Clinton was. Then, they began coming over to the table for pictures and an autograph. All through dinner Clinton talked to them, remaining unstintingly warm



and courteous to everyone, including one customer who had imbibed too much. "As I sat there," observes Bentley, "I realized how this guy had gone from relative obscurity to being a celebrity – and how lucky I was. Known only to people in my industry, I could return to the shadows, eating out in peace. Bill Clinton's life would never be the same."

So, how did Bentley get into photography? He says he bought his first camera at 18 to take snap-





shots of friends surfing in Hawaii, where he grew up. Soon, he was shooting rock and roll bands for a weekly called *Sunburns* while attending the University of Hawaii.

Not long after graduating from the university, he joined *Time*, and in both 1984 and 1988 he covered the Presidential campaigns and was awarded first place honors in the National Press Photographers Association Pictures of the Year competition. Based now in Bolinas, California, Bentley has covered politics in Haiti, El Salvador, and Panama as well.

As to his *Leicas*, Bentley declares "they were essential to the Clinton project, as I promised him I would use no flash and cameras he couldn't hear – a far cry from the motorized SLRs he was used to. It saved the day because I could be in on the most sensitive meetings without a sound. I used two *M6s* for most of the year, with a 21 f2.8 and 35 f2.0."

And what has he done recently? Well, unless anyone thinks grass is growing under his feet, Bentley has just held an exhibition of 52 Clinton photographs. For the third time, he has won first place in the University of Missouri School of Photojournalism's Pictures of the Year competition and he took second place in the People in the News category of the World Press. What does this notoriety mean to him? As usual, Bentley is diffident, letting his photographs speak for themselves. 📷

Short Subjects



"GIRL WITH LEICA" SOLD FOR RECORD AMOUNT

Christie's of London, well-known for its auctions of valuable artwork and antiques, has achieved a world record for the sale of a single photograph. It is for "Girl with Leica" photographed by the Russian constructivist Alexander Rodchenko (1891-1956), who used a *Leica* from 1928. The photograph, showing the Russian photographer Evgeniia Lemberg in a Moscow cultural park, was shot in 1934 in Rodchenko's trademark style of unusual picture angle and illumination. It went to a private German collector for the unexpectedly high price of DM280,000 (about US \$140,000). 📷

PETERSEN'S PHOTOGRAPHIC READERS CHOOSE LEICA BINOCULARS

The 1992 Readers' Choice Award of *Petersen's Photographic* magazine has gone to *Leica's* 10 X 42 BA binoculars for best binoculars of the year. Part of the Ultra line, these binoculars have a patent-pending diopter and focus knob. The polyurethane housing protects

against bumps and scratches. The binoculars are waterproofed up to a depth of 16 feet and are available in black and a new, cool gray-green finish. They also carry a three-year passport protection and lifetime warranty. 📷

LEICA A SPONSOR OF 10TH WORLD SERIES OF BIRDING

Once again, *Leica* will sponsor a team for the annual World Series of Birding. In its 10th year, the series will take place on May 15 under New Jersey Audubon Society auspices. It pits teams of dauntless bird watchers from around the world against one another to record as many species of birds as possible by sight or sound in a 24-hour period. The *Leica* team will use the 8 x 42BA and 10 x 42BA Ultra binoculars.

Preparation is the key. In spring, birds set up nesting territories and defend them by song. Birders

stake out their birds at least a week before the event, sometimes tagging trees with ribbons. They start out in the dead of the night from northern New Jersey to Cape May. Under the rules, 95 percent of the team must see or hear a given bird in order to record it. Winning teams have spotted close to 200 birds, contributing to knowledge of their migration patterns.

Anyone interested in participating in the event can call *Peter Dunne* at (609) 884-2736, or the *New Jersey Audubon Society* at (908) 766-5787. 📷

LEICA AKADEMIE TO HOLD JUNE WORKSHOPS

In June, *Leica* will hold three workshops in Solms, Germany, for photographers interested in learning about the *M* and *R* systems. The June 1-3 session will be on the basics of the *R* system, the June 7-9 one on the basics of the *M* system, and the June 28-30 one on composition, using the *R* system.

All three workshops will be in English. In all cases, there will be personal assistance by two instructors and free use of the system under discussion and field trips. Workshops will include a welcome cocktail, lunches, coffee breaks, and a class dinner.

Workshop fee: DM625 (US \$350.00 est.)

Hotel and airfare: not included

Maximum number of participants: 16

For further information, call: (800) 222-0118

THE NEW M LENSES



Sharper 28mm M Lens

The new 28mm/f2.8 is a sharper, more compact version of the conventional 28mm/f2.8 lens. Its modified retrofocus design produces excellent contrast and detail reproduction through the entire image area. Even at full aperture it is remarkably sharp and brilliant, and its excellent image quality is maintained in the near focusing (under 2 meters) range as well. The large diameter of the dispersing lenses, front and rear, helps to minimize vignetting.

List price: \$2,625.00.



Silver Chrome M Lenses Back

It has been over 30 years since *Leica* produced silver chromium-finish Summicron lenses. Yet many *Leica* owners still have silver chrome *M* cameras. To meet the need for lenses to match these cameras, *Leica* is once again producing them, in a limited edition. These Summicron lenses, which are of the same formulation as the present black lenses, are available in three focal lengths: 50mm/f2.0, 35mm/f2.0, and 90mm/f2.0.

Description	List Price	Avail.
50mm/f2.0	\$1,650.00	Apr 93
35mm/f2.0	2,325.00	July 93
90mm/f2.0	2,850.00	Oct 93

Sleeker 135mm M Lens

The 135mm /f4.0 is a new, sleeker version of the existing 135mm /f4.0 lens. With the high resolution and excellent contrast performance of the earlier version, this new lens has a focus mount which has been modernized and optimized. It offers a

135mm bright-line frame with automatic parallax compensation which appears when the TELE-ELMAR-M 135mm f4.0 is attached to all *M* camera bodies (except for the *M2* models).

List price: \$2,475.00

New From LEICA R LENS TO TELESCOPE

Responding to an often-expressed desire of *Leica R* owners to use their normal telephoto and other lenses as telescopes, *Leica* introduces the new *Telescope-Ocular Leica to-R*. This is a high-precision, 3-element ocular product with a Schmidt-Pechan roof and focal length of 12.5mm. Attached to the rear mount of an *R* lens, it becomes an excellent telescope, with the prism correcting the image so that it is right side up for proper viewing.

The magnifications attained are determined by the focal length of the lens, according to the formula: lens focal length divided by ocular focal length. With a 50mm lens, one gains a 4x magnification; with a 400mm lens, 32x. *Leica* extenders increase the magnification even further.

For steady viewing with magnification higher than 10x, some support – or even a tripod – is recommended. Most *Leica R* lenses from 250mm already have a tripod thread built in. Fold-down rubber eyecups permit easy use of the new product by eyeglass wearers.

List price: \$450.00



Questions and Answers

by Michael Sonneberg,
National Service Manager

Q:
*As an eyeglass wearer, I would like to use a correction eyepiece for my **Leica** camera. Are these available through **Leica**?*

A:
Yours is a frequently asked question, and the answer is "yes," correction eyepieces are available. The diopter range is from +3 to -3. Please ask your eye doctor what diopter correction you need. Then call the **Leica** parts department to find out about price and availability for both **M** and **R** cameras.

Q:
*I recently ran into an old friend who, like me, has a **Leica M6** camera. When we compared cameras, I was astonished to see that his had a **Leica M3** range finder on it. I would also like to have an **M3** range finder because it offers larger magnification. Is it possible to have this change made to my camera?*

A:
This is a very special modification which can be made to your **Leica M6**, but please be aware that there are pluses and minuses to this modification. On the plus side, the magnification in your viewfinder will be greatly increased, and because of this focusing may be easier. On the down side, you will lose both the extra frame lines that exist in the **M6** range finder and the built-in metering system. So, what you will have is essentially a **Leica M3** in an **M6** body.

If you decide you do want the modification, please call for pricing. And if you go ahead with it and find you don't like it, don't worry; you can always go back to the full **M6** any time.

Q:
*Since I have made a substantial investment in my **Leica** equipment, I wonder why **Leica** does not provide some form of service contract which would cover me for general repairs that may be necessary after the original warranty has expired.*

A:
As it happens, we are currently working out a structure for such a service. Please check in future issues of **LEICA VIEW**. Before long, we will introduce such an option and give the price.

Q:
*Is it possible to obtain from **Leica** a parts manual and illustrations?*

A:
These items do not exist in printed form. However, **Leica** parts books are available on microfilm, which are available through the parts department.

Q:
Over the years, some of the coatings on my older lenses have become scratched. Is it possible to refurbish them somehow, so as to prolong their use?

A:
Most older **M** and **R** lenses can still be polished and recoated to renew the surface. If the damage is beyond resurfacing, replacement of the element is possible.

LEICA DISTRIBUTION SEAL INTRODUCED

As of January 1993, **Leica Camera Inc.** has changed its packaging. In lieu of shrink wrapping, there will be a mylar-coated seal on the back of the box of each serial numbered product to identify it as an authorized **Leica Camera Inc.** product.

"We have eliminated the shrink wrapping," explains vice president Aaron Altman, "in order to encourage customers to open the box, inspect the equipment, and make sure that the U.S./ Canadian warranty and registration cards are included before they make their purchase. We hope the move will provide further assurance to the **Leica** owner that the product is complete and carries protection."



GLAZER'S – SEATTLE, WASHINGTON

One-stop shopping, and Matisse too

Ed Glazer set up shop in 1935 in central Seattle, doing business on a handshake. By 1987, the location had become a drawback and the store was bursting at the seams. So, his son-in-law, Bob Lackman, took the business north to the fringe of town. It was a serendipitous change.

The new area was becoming the city's photo district. Its mainstay, Ivey-Seright, handles all aspects of professional processing and has a 24-hour locker service. Glazer's happened to move next door.

Colors by Matisse

With an architect and his then staff of seven, Lackman laid out the new space carefully. Full spectrum fluorescent lighting eases the eyes and a first-rate air conditioning system is in place for the rare times it is needed. A chrome-finished grid separating these elements from the sales floor forms an artistic pattern.

A large glass-paneled cold room stores the pro film so essential to the serious photographer. Most distinctively, the building's exterior is painted bright red; the interior has colors drawn from a Matisse print – magenta, yellow, blue, and green accents on a gray background. "Customers tell us," says Lackman, "that the result is perhaps the best designed facility in the country."

Ivey-Seright is part of the design. With three stories painted dark gray, it sports a red door and,



David Loseno of Glazer's

with its own sign, one for Glazer's. The Matisse print now hangs in Glazer's, a gift from the architect. By a coincidence, Henri Matisse's great grandson Michael is a store customer.

Fashion and Nature Photography

Like so many *Leica* dealerships, Glazer's caters to the professional photographer and serious amateur. Seattle being a major design center, many customers are involved in fashion, working with such brands as REI, Eddie Bauer, and Nordstrom. With them are some premier outdoor photographers. National officers of the American Society of Media Photographers (ASMP) also frequent the store; in fact, staff members joke that on a given occasion they may see more ASMP members in the store than usually attend a board meeting.

One-stop Shopping

What all of these professionals find at Glazer's is the widest range of items. Because the store does not have to meet processing needs, Glazer's can maintain a very large rental department and

full depth in every line it carries. It also has the best stock of *Leica* products in the northwest, along with slightly used *Leica* cameras and other high-quality items. So, other dealerships refer their customers to Glazer's for things they do not stock.

"Our competitors are our best advertisers," Lackman says. "We rely on word of mouth. We are known through the trade journals. Specialty vehicles from a company jeep to Volkswagen camper help carry our name to potential customers. And we have monthly, usually free seminars in our rental studio for professionals who want to keep up with the latest equipment."

The staff has grown to 20. Most have shot professionally and enjoy respect for their expertise. They have authority to handle each customer transaction in its entirety. A no-sales-commission policy means they do not need to push a sale. These and other benefits have kept the staff unchanged for years.

The friendly spirit instilled by Ed Glazer lives on, but the business has grown to match the changing needs and growing professionalism of its clientele.

Glazer's Camera Supply

430 Eighth Avenue North
Seattle, WA 98109

Phone: (206) 624-1100

Fax: (206) 624-8065

Cover to Cover

ERNST HAAS IN BLACK AND WHITE

by Jim Hughes & Alexander Haas

143 pp. Boston, Toronto, London, Bulfinch Press/Little, Brown. \$55.00

Gaining his fame as a master of color work, Ernst Haas has left a second legacy of deft and moving black-and-white photographs, many of which are collected here for the first time. Selected from three decades of work and a mass of over 100,000 negatives, they are an excellent representation of this artist's sensitive eye for art and poetry in the images he saw. When Haas moved to the United States in 1950, his photographs of war prisoners in Austria drew the attention of Robert Capa, who quickly brought him into the Magnum Photo Agency, which was then forming. These photographs, as well Haas's photographs of post-war European refugees, the teeming streets of New York, and native rites of passage in the South Pacific, show a vision, empathy, and compassion which will rivet the reader.

PHOTOGRAPHY

by Bruce Warren

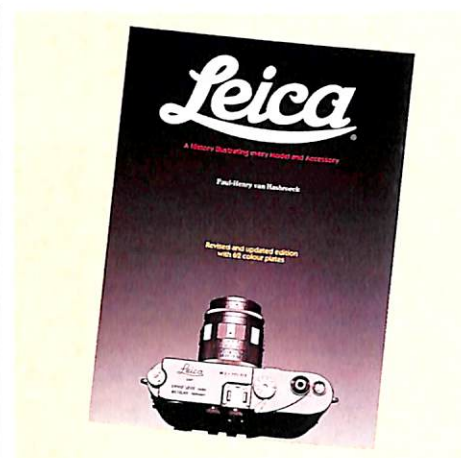
496 pp. Minneapolis, MN, West Publishing. \$90.00

Bruce Warren has given the serious student of photography what many consider to be the ultimate textbook on the subject. In 16 very ample chapters, he offers a blend of technical and aesthetic information designed to encourage a student to use the camera immediately. He covers each separate aspect of photography and discusses their interrelationships, so as to demonstrate the cohesiveness of the entire process. With over 1,200 photographs and drawings, this comprehensive work may be all the devoted student will ever need.

LEICA FOTOGRAFIE INTERNATIONAL

U.S. and Canadian *Leica* fans can now obtain a worldwide perspective on *Leica* developments on a regular basis. This beautiful and practical magazine, which is available in German, English, and French, is published in Germany eight times a year. The full-color photographs and helpful product, lens, and shooting condition information are particularly useful to the serious amateur and professional photographer. It is a highly regarded resource that should be part of any *Leica* library. The cost is US \$38.00 per year, with a special introductory offer of three back issues, or US \$73.00 for two years, with six back issues.

For orders, write to P.D.Q. Distribution, Inc., P.O. Box 2013, River Vale, NJ 07675; phone (201) 261-8060 between 10:00 a.m. and 4:00 p.m. E.S.T. or Fax (201) 261-6883.

**A HISTORY ILLUSTRATING***Every Model and Accessory*

Paul-Henry Van Hasbroeck

350 pp. London, Philip Wilson Ltd.

\$129.00

This contemporary classic, first published 10 years ago, has been revised and updated and now includes 62 new color plates. For the collector and other enthusiasts, it is a highly recommended source of very rare *Leica* collectibles and prototypes. Van Hasbroeck is a leading *Leica* specialist and himself the owner of a considerable collection.

With his 25-year historical perspective, the author ascribes the triumph of the *Leica* camera to its rigorous testing procedures, unique technical features, easy handling, convenient size, and wide range of accessories. [Available in the United States and Canada from most Authorized *Leica* Dealers. Exclusively distributed by Tamarkin & Co., 198 Amity Road, Woodbridge, CT 06525-2205, (800) 289-5342, Fax (203) 397-7765.]

THE WORKING PRO*(continued from page 4)*

the dark repetitive arches on an ancient mosque in Istanbul seemed to point up the glint of the gold



inscriptions. Using Kodachrome 200 with my *R* and the *100mm APO-Macro*, I sought to freeze the contrast on film (*bottom page 4*). In all three cases, the lens gave me the clarity and texture I wanted.

If I screw the 1:1 Elpro over the front of the lens, images become life-size; if I add a 2X APO extender, I can double the focal length. So, when organizing for a trip, I set aside the *100mm APO-Macro-Elmarit*, along with any other *R* lenses I want to take along.

To carry this equipment, I like the *Billingham* bags. I have found that they are really tough; yet they look elegant even after much use. They are also extremely versatile.

That's my watchword when I'm on the road – versatility. And that's what I currently get with these traveling companions. 📷

ECO-TOURISM**VICTOR EMANUEL NATURE TOURS (VENT)**

VENT, recognized as one of the best companies in the field, organizes natural history expeditions to some of the world's most scenic places. All groups are small and are led by expert naturalists. These tours have been selected because they offer superb opportunities to photograph scenery, people, and/or wildlife.

In March 1994, Art Wolfe and Drew Thate will take a group to the llanos of Venezuela. This region of plains and marshes will permit participants to view wildlife, including some of the largest concentrations of waterbirds in the world, as well as mammals such as monkeys, giant anteaters, capybaras, ocelots, and, occasionally, jaguars. The group will stay in the llanos on huge ranches with excellent food and accommodations.

Before then, **VENT** will travel in June to Canada's Gaspé Peninsula and Grand Manan Island, to see seabirds, moose and bear, and perhaps a whale or two...in July to Kenya, to watch the big game, including some shy forest dwellers as they drink at a park at night...in August to Grand Washington, to explore plants and animals, from the sage to alpine tundra and the coastal forest to open pines...in September to two parts of Brazil unsurpassed for their endemic birds from red-legged seriemas to the hyacinth macaw...and in October to New Zealand, to see, among other things, the endangered takahe bird.

For information or booking on these and other tours, contact:

Victor Emanuel Nature Tours

P.O. Box 33008, Austin, Texas 78764

(512) 328-5221 or 1 (800) 328-8368 Fax (512) 328-2919

Grand Venezuela June 12-30, 1993 – \$3,200 share rate*

Gaspé/Grand Manan June 26-July 9, 1993 – \$2,075 share rate

Summer Costa Rica July 6-23, 1993 – \$2,995 share rate

Newfoundland/Nova Scotia July 7-18, 1993 – \$2,275 share rate

Wager Bay, Northwest Territories, Canada

July 11-21, 1993 – \$4,395 share rate

Kenya July 26-August 18, 1993 – \$5,150 share rate

Namibia/Botswana August 4-27, 1993 – \$7,325 share rate

Grand Washington August 27-September 6, 1993 – \$1,495 share rate

Brazil: The Pantanal September 9-17, 1993 – \$1,200 share rate

Brazil: The Rainforest, Alta Floresta

September 14-26, 1993 – \$1,950 share rate

New Zealand October 8-21, 1993 – \$2,595 share rate

Chile October 11-21, 1993 – \$2,200 share rate

**Per person, double occupancy*

ACTIVITIES SCHEDULE

May 7-8	Glazer's Camera Supply	Seattle, WA	(206) 624-1100	5/7 & 8 Leica Day/Clean & Check 5/7 Seminar 6-9pm
May 13-16	Cooter's Village Camera	Dallas, TX	(214) 521-4553	Fredericksburg & Hill Country, TX, Workshop
May 21-23	Photo Pro Expo	Washington, DC	(800) 222-0118	Consumer & Professional Trade Show
May 27-29	Multi-Media Show	Toronto, ON	(800) 222-0118	Consumer Show
June 1-3	Leica Akademie	Solms, Germany	(800) 222-0118	Basic "R" Course (English)
June 4-5	Keeble & Shuchat	Palo Alto, CA	(415) 327-8996	Leica Day/Clean & Check
June 7-9	Leica Akademie	Solms, Germany	(800) 222-0118	Basic "M" Course (English)
June 17-20	Calumet Photographic	Chicago, IL	(800) CALUMET	Door County, WI, Workshop
June 25-27	Iris Photographic	Asheville, NC	(704) 254-6103	Smoky Mountain, NC, Workshop
June 28-30	Leica Akademie	Solms, Germany	(800) 222-0118	Composition "R" Course (English)
August 6-8	Beverly Hills Camera	Beverly Hills, CA	(310) 276-4131	Shoot at Pt. Lobos, Carmel
August 5-8	Glazer's Camera Supply	Seattle, WA	(206) 624-1100	Workshop (Location to be announced)
August 9	Gluskin's Camera Corner	Stockton, CA	(209) 477-5566	Leica Day/Clean & Check Seminar 7-9:30pm
August 12-15	Carmel Camera	Carmel, CA	(408) 624-6544	Monterey Peninsula Workshop
August 13-14	Phil's Camera	Miami, FL	(305) 238-7842	Leica Day/Clean & Check
August 13-15	PPOC (Professional Photographers of Canada)	Quebec City, PQ	(800) 222-0118	Professional Trade Show
September 2-6	Phil's Camera	Miami, FL	(305) 238-7842	Workshop Taos/Santa Fe
September 9-12	Paul's Photo	Torrance, CA	(310) 375-7014	Workshop Taos/Santa Fe
September 13-16	Keeble & Shuchat	Palo Alto, CA	(415) 327-8996	Workshop Bodie "Ghost" Town Mono Lake, CA
September 26- October 6	Bergen County Camera	Westwood, NJ	(201) 664-4113	9/26 Akademie Workshop/Solms (English) 10/1 Tour of Southern Germany
September 30- October 3	Park Square Camera	Boston, MA	(617) 482-8350	Cape Cod Workshop/Eastham, MA
Week of October 6	Red River Revel Festival	Shreveport, LA	(318) 227-8056	10/6 Leica Day/Clean & Check 2-5pm 10/6 Seminar 6-10pm
October 15-16	Adolph Gasser	San Francisco, CA	(415) 495-3852	10/15-16 Leica Day/Clean & Check 10/15 Seminar 7-9:30pm
October 22-24	Quality Camera	Atlanta, GA	(404) 237-5599	Callaway Gardens Workshop
October 29-31	Photo East	Jacob Javits Center New York City	(800) 222-0118	Consumer & Professional Trade Show
November 5-6	Industrial Photo	Silver Spring, MD	(301) 587-3600	Event to be announced
November 12-13	Le Camera	Mercerville, NJ	(609) 538-1123	11/5-6 Leica Day/Clean & Check 11/5 Seminar 6-9pm



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